

We chose to examine the sense of having an unstable body, foregrounded by our own experiences, for example of feeling one day fit and healthy, the next crippled by rheumatism and straining knee joints when running. By overlapping images of movement to represent instability with images frozen by flash light, we used multiple exposures to confront notions of the unstable body, containing echoes of its history, projections towards its future, within itself.

'On the inner screen of ageing, these shadows - memories of younger selves, anticipations of older selves - meet, conflict, interact. ... Incorporating previous states we become the sum of what we have been. It is, paradoxically a permanent inchoate process. As a rule loss and mourning accompany the discourse of ageing. Yet loss's travel companion is accumulation - of imaginary selves, of psychic objects, of all the "baggage" of the past.'¹

We also used these multiple exposure ideas to make portraits of each other, combining movement and stasis to make visible ideas of change and instability. We created traces of both the past and the future within the images, for example in one image of Rosy, the movement gave back the bright auburn- red colour to the hair, in another the loose movement of the jaw offered up an image of a premonition of old age.

1. Cristofovici , Anca (1999) 'Touching surfaces' in Kathleen Woodward (ed) 'Figuring Age' Indiana: Indiana University Press.